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The magic of projection : augmentation and immersion in media art
Ernst, S.J.G.

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Author: Ernst, Sophie

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Stellingen / Propositions. Sophie Ernst

1. Augmentations are persuasive. Not because they are materially 'real', rather because they make visible what we could imagine as real.
2. Today we are witnessing a paradigm shift. Projections are no longer cinematic; virtual images are layered onto everyday spaces creating mixed realities, they give access to information as well as simulated realities.
3. Our world is full of magic. Not sorcery or legerdemain; today's magic is an analogical demonstration, an embodiment of 'sense' which visualizes the invisible.
4. Augmentations incorporated in our new media devices may well dominate our sight. The philosopher Ernst Bloch identified this kind of commodification as the evil mode of strangeness: augmentation technologies sell and betray us, they bring about a surveillance and commodification of our everyday movements.
5. Every projection needs a screen to materialize, even if the nature of the screen can vastly differ. Well defined static surfaces can create a 'secondary world' requiring the audience to 'willingly suspend its disbelief' to engage with the virtual image.
6. Pepper's Ghost is a 19th-century stage technology. When performed to a ready audience it can transpose politicians (e.g. Narendra Modi or Recep Tayyip Erdoğan). Its effect depends upon media-competence of the viewer and the readiness to engage in the imaginary.
7. The history of projection is diverse. It is often studied only with cinema in mind. Yet projections have been used subversively, layering the virtual image into material space with the intention to shock, scare, trick, or divert.
8. Art is a promise to make visible the invisible or the hidden. Like a ventriloquist's dummy, art says what is unspeakable.

9. Artist's research does not just follow one perspective of research consistently. Conceptualizing, articulating, gathering, making, assembling and exhibiting, or studying the field, are different moments of research requiring different perspectives.

10. Artists are not highly individualistic creative geniuses, who intuitively shape artworks out of their sensory and super-sensory observations. Rather, artists are augmenters. To augment is to expand, layer, and juxtapose. Artists borrow and imitate by juxtaposing objects with stories, taking experiences from strangers, artworks from fellow artists and thus composing ephemeral works of art which may just exist as stories.

11. Artists are professional liars, Orson Welles said. Moreover, artists are professional conjurers; they show what is not there and call it truth only to confirm that there is no truth.

12. For one year-olds: Playing with a laptop keyboard creates beeps and sighs. Playing with phones causes frequent wrong connections. Playing with water is a delicious amusement but best kept to the bathtub.